

# MUSICAL FETTER

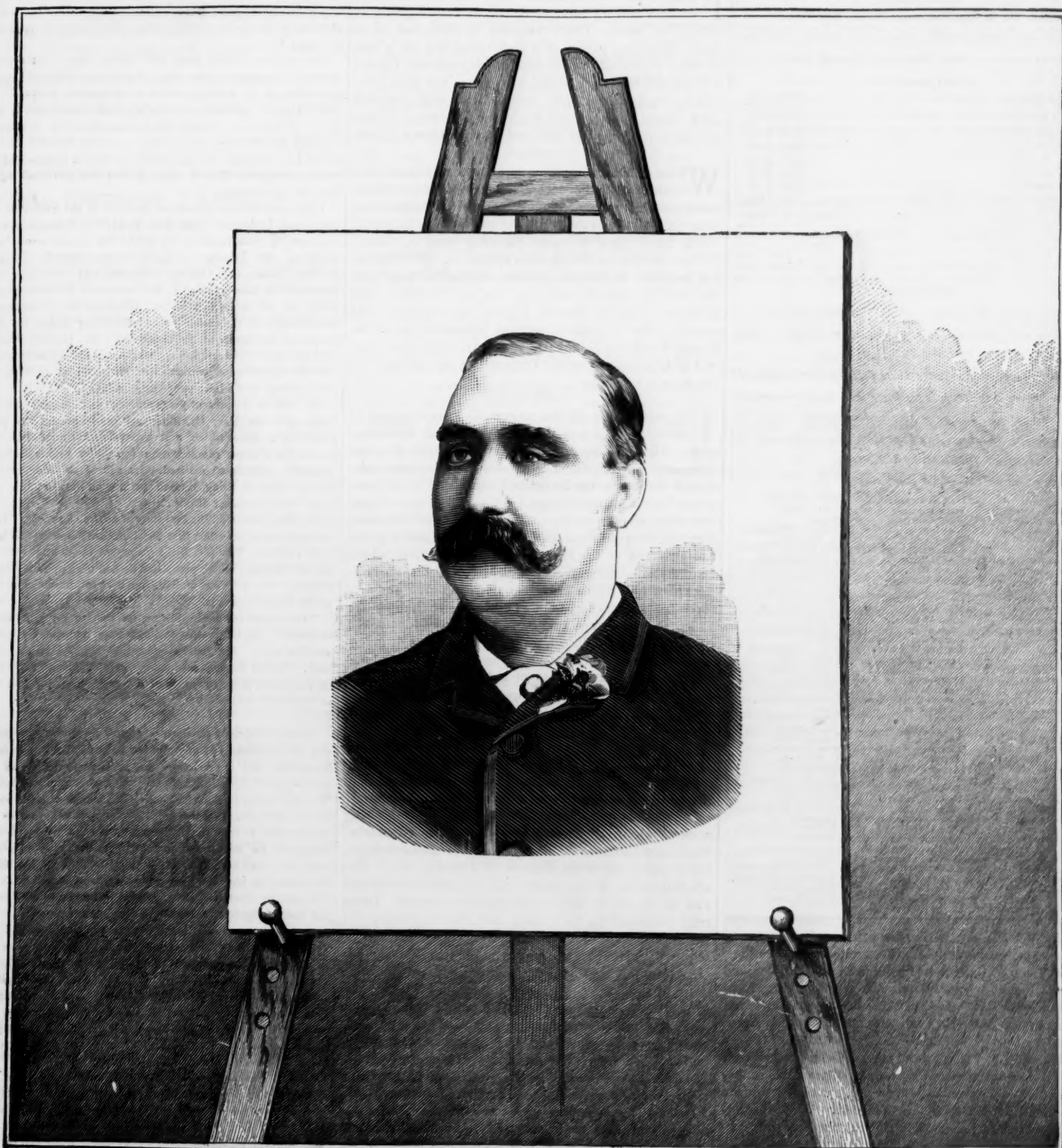
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 251.



MR. WILLIAM COURTNEY.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
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Scalchi,	Sara Jewett,	Hubert de Blanck,
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Teresa Carreno,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,—s,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
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Geisinger,	Anton Rubinstein,	Montegriffo,
Furch-Madi,—s,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josephy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roseveit,	Hope Glenn,	Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Frans Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musin,	Wilhelm Junck,
William Courtney,		

MAPLESON, by his curious style of advertising, leads many people into erroneous impressions. He announced Patti in "Martha" for the first time, and said "her first appearance in this opera." Now, Patti has sung "Martha" perhaps three hundred times, if not more, and the noble Colonel's statement is all humbug.

THE audiences that attend the performances of German opera at the Metropolitan Opera House, behave in marked contrast with those that listen to the prima donne at the Academy of Music. While the latter indulge in conversation during the intervals between solos and the concerted numbers of an opera, the former are thoroughly attentive throughout each act, and even whispered talk is discouraged. On several occasions within the past few weeks the would-be disturbers of the performances have been greeted

with calls of "Schande! Schande!" ("Shame!" "Shame!")

While the patron of the purely Italian opera is anxious to hear a great singer, the patron of German opera is more intent upon a great *ensemble* effect.

PATTI will remain under the management of Colonel Mapleson in this country. After the season of Italian opera in this city she will sing in other large cities and then visit California. The *diva* says expressly that she will not return to Europe without paying a final visit to the Pacific coast. This information will set at rest a great deal of idle twaddle that has been indulged in.

SIGNOR NICOLINI says that he is tired of singing, and does not care to appear much in public in the future. He will sing once or twice in opera at the Academy of Music before his final return to Europe—probably once in "Aida" and once in Gounod's "Romeo and Juliet." By the way, his singing and acting of the role of *Rhadames* is highly artistic.

IF the musical world should have the misfortune of losing Verdi we know of no one in Italy capable of taking his place. There was one, Petrella, but he is dead. Boito has genius of a high order, but he is not fecund. Ponchielli has no note of his own, and Gomez is Verdi and water. Pedrotti has genius, but he is principally successful in light opera. Mancinelli also has great talent, but he is only beginning his career. Catalani, however, promises well, and Sgambati has a future.

WE take pleasure in calling special attention to the first concert of the second season of "concerts for young people" to be given at Steinway Hall on Saturday evening, and also to the second of the Novelty Concerts, which takes place there on Saturday evening, with a public rehearsal on the previous afternoon. Mr. Thomas has provided a charming programme for the small and also the big children, while Mr. Van der Stucken's programme is one of unusual interest to musicians and amateurs, as it contains several important novelties, among which the Sgambati symphony, which has been so highly spoken of by the Paris critics, will probably be the *pièce de résistance*.

THE celebration of the twenty-fifth anniversary of Patti's début was a very strange and ridiculous affair. Her first appearance in New York took place on November 24, 1859, in "Lucia," and yet Mapleson celebrated the event on November 26, and "Martha" was given, leading people to suppose that the *diva* no longer had voice enough to do justice to Donizetti's heroine. Patti made a silly speech after the opera, and a circus was arranged at the Fourteenth street entrance, which beat anything Barnum ever imagined. A close carriage drawn by four white horses awaited the *diva* and fifty torch-bearers accompanied her home to supper (to which they were not invited). The procession looked like a tenth-rate political turn-out, and was as disgraceful as it was ridiculous in all respects. The Colonel should look over the files of old city papers and see how things of this kind were managed for Jenny Lind.

THE proposed revival of "Don Pasquale" for Mme. Patti will be of interest. Nothing in the Italian repertoire is more delicate, original or aristocratic than the music of this little masterpiece which is commonly called in Italy "The Jewel Opera," every *morceau* being a gem. Donizetti composed it for Grisi, Tamburini, Mario and Lablache in about ten days (December, 1842), and it was given at the Italiens in January, 1843. The administration of the theatre was in great difficulty and had no money to produce an expensive opera. Donizetti promised to help them and said laughingly: "I will furnish libretto and music and no costumes will be required." He then rearranged a libretto, called "Ser Mercantonio," and literally improvised the charming score which saved the theatre from ruin. The famous serenade, however, was composed before and was only given to Mario after the last rehearsal. Donizetti had it among his papers, and the date of its creation is unknown. We hope that the *diva* will sing the part of *Norina* as it was written and not introduce an aria from some other opera to replace her *cavatina d'entrée*.

—The ninth piano recital by Prof. Carl Faelten at the Peabody Institute, Baltimore, took place Friday afternoon, November 28, at 4 o'clock, with the following programme: Schumann—Novellets, op. 21, Nos. 1 and 7; aria from op. 11; fantasia in C major, op. 17. Brahms—Two rhapsodies, op. 79; intermezzo, op. 74, No. 4; scherzo, op. 5.

## THE RACONTEUR.

"WHOA, BURCHARD! BRACE UP!"

Mr. Digby Bell, the Casino, New York:

SIR—I am informed to-day that since my call upon Col. McCaull, and his instructions to you, you have repeated your indecent use of my revered father's name at the Casino.

Let me request you, sir, that any and all public reference to the Rev. Dr. Burchard cease at once.

If I have been misinformed I shall make my apologies to you. If not, I shall consider it a favor if you send me your assurance that the ridicule was unintentional, and that it shall never occur again.

If I do not hear from you by this evening at my house, No. 24 West Fortieth street, I shall hold you responsible. Yours truly,

LEWIS S. BURCHARD.

Mr. Lewis S. Burchard:

DEAR SIR—I only made use of your father's name upon one occasion. The next morning Col. McCaull informed me that you had made a complaint, and instructed me not to repeat it.

I have not done so. You have been misinformed.

It is no fear I have of your threat to hold me responsible, but purely a sense of honor and gentlemanly instinct, that leads me to say I am extremely sorry to have offended you and your friends, and to assure you you need have no fear of its occurring again.

I require no apology from you, as I fully appreciate your feelings in the matter, and respect them. Yours truly,

DIGBY BELL.

THE above Tabasco sauce correspondence, as is pretty well known by this time, had its origin in the salutatory phrase at the head of this article. Back of this lies that application of ephemeral events to stage effect known as the practice of "gags."

Mr. Bell led a donkey upon the Casino stage. At a critical moment, in progress of the play, the donkey "kicked" against proceeding as an orderly member of the *dramatis personæ*. Mr. Bell "kicked" against the donkey's lack of appreciation in being led by the nose by so distinguished a comedian—not understanding such low comedy—and the result naturally followed that the son of Dr. Burchard has proceeded as should a well-conducted son of a clergyman in good standing, and has protested against Mr. Bell's proceeding.

This is not the first episode of the kind in the history of light opera or of burlesque. The Rev. T. DeWitt Talmage was once employed by John Howson as a foil for his wit and a fool for the audience. Mr. Talmage's family naturally protested. In Brooklyn Mr. Howson found the law upon him, and injunction orders prevented his masquerading at the expense of the feelings of the family of the modest minister. Whatever Mr. Talmage may have thought of the matter as an advertising dodge, his family supported the dignity of the household. Mr. Howson complied with the law. It is safe to say that he did not in advance consult with the reverend gentleman or his family as to what effect the make-up would have upon their feelings.

Mr. Bell, in the present instance, did not, undoubtedly, make a call upon the Rev. Dr. Burchard to determine the precise amount of damages which that sorely-assailed gentleman would estimate as a proper compensation for injury to his feelings in being thus publicly stigmatized. Instead of so doing, Mr. Bell ran no risks of being refused permission thus to put a public brand upon a member of our clergy.

Mr. Bell discovered the real state of affairs, however. One of the facts was to the effect that Dr. Burchard's son was a lawyer. This evidently hurt Mr. Bell's feelings. He did not wish to go into the witness chair to prove that he had been applying epithets properly. Mr. Bell was probably not sure of himself as an expert on the donkey question.

There is one feature in this matter that to my mind calls for comment. Dr. Burchard's feelings were undoubtedly hurt; so were his son's. Mr. Bell has made the *amende honorable* to them both. Should he not now make his apologies to the donkey? Or would this prove too much of a "gag," even for him? Let us hear from the donkey. \* \* \*

Spain is clearly a barbarous country. Judic was billed to sing in Barcelona recently, but her health broke wholly down in Saragossa, and her manager hastened on to the former city to pay the forfeit agreed upon in case the engagement was not filled. The barbarians of Barcelona were not content with the assertion of the impresario that the singer was unable to appear as by announcement, so they clapped him into jail and telegraphed on to Saragossa for the arrest of Judic herself. They proposed to have her dead or alive. At a hint from the more considerate Saragossan authorities, Judic arose from her bed and made a bee-line for the frontier. She crossed into France with an officer at her heels, longing to serve a warrant upon her.

And the impresario? He was locked up as a hostage!

Suppose certain "impresarios" around New York were treated in this shameless manner? The prisons would be filled with them. Should Mr. Mapleson be sent to jail for not fulfilling any announcement he makes to the public in his prospectus, how many days in the week would he be from behind the bars? If a singer, duly announced to appear, is taken ill and the impresario should be held accountable for this and put in durance vile until she sang, who can imagine the result?

Thank heaven, we do things differently here. The gallant colonel can fill prospectuses and the daily press with "announcements" and never fulfill one of them, and we say nothing. Why? We have got used to him, and we don't expect him to keep his promulgations. We simply know at the end of the season what promises he had kept, what promises he had broken. Then we invite him back next year to do the same.

Suppose Mr. Mapleson should go to Spain?

He never would come back again.



## The German Trombonist.

Herr Anton Starkstine was his name,  
On sauerkraut he did batten,  
And from old Heidelberg he came  
To startle all Manhattan.

His lungs could raise terrific sounds  
When soaked with Irish whisky,  
And though he weighed 400 pounds,  
He was extremely frisky.

He came out calmly, looking well,  
And played the prayer from "Moses,"  
While sickly eggs around him fell  
Instead of pinks and roses.

A lobster took him in the ear,  
A cabbage on the shoulder;  
But still his trombone rang out clear  
And only made him bolder.

The hose was ushered into play,  
And streamed upon his forehead,  
But his *staccato* on the *ré*  
Only became more florid.

The audience then in wrath arose,  
Swearing like tramps at Margate,  
And made Herr Anton's ruby nose  
Their plaything and their target.

And as he finished his sweet strain  
On notes that shook like jelly,  
He died of brickbats in his brain  
And bullets in his belly.

CUPID JONES.

## The Principles of Expression in Pianoforte Playing.

BY A. F. CHRISTIANI.

(Continued.)

ON the other hand, where a performer's intelligence is the stronger, his conception will be an *objective* one. The artist will treat the work exclusively in the spirit and character of the composer, making the composer's ideas the object of his attention.

Such an artist is Von Bülow. I have not thought it necessary to mention technique in connection with these two great masters, for with them technique is what it ought to be—the means and not the end. But there are pianists with whom technique is by far the most prominent, and not seldom the only strong point. These imagine that technique is not only the most necessary requirement (which cannot be denied), but also the highest (which it certainly is not).

But although the multitude will go into raptures over musical gymnastics, yet, as truly as *piano* playing will win more friends than *forte* playing, so will expression always win the palm over mere technique.

Expression is often called "the soul of music;" so I may as well call technique "the body;" both should always go together. Technique without expression has no charms, and soon becomes tedious, like music produced by a music-box, or an automaton—a body with mechanical appliances inside, but without a soul. On the other hand, expression without the necessary technique is impossible, because unattainable.

Expression has no existence in itself, and is only called into life when there is something to be expressed, hence it is but an agent or conductor, emotion and intelligence being the motors.

Every performer (excepting the dullard who expresses nothing) has a certain individuality according to which he expresses himself. Such individuality may not apparently differ from some other person's style of playing which it may even resemble as closely as one leaf resembles another, and yet, as with leaves, so with players, it is impossible to find two exactly alike. But although individual expression, with its countless subtle grades and shades, is as varied as performers are numerous, yet the motors thereof are in all cases the same. Hence I may classify expression according to its motors into three kinds:

1. Where emotion is without intelligence.
2. Where intelligence is without emotion.
3. Where emotion and intelligence are combined.

Let us now examine into the nature and effects of each of these, in order to determine which is of the highest order, which is indispensable, and which may be dispensed with. Let us see which of these expressions is teachable and to what extent, and then let us enumerate and examine the means of expression that are at the disposal of the pianist.

## 1. Emotional Expression Without Intelligence.

Emotional expression being impulsive and warm rather than thoughtful, comes forth spontaneously on the inspiration of the moment, either in tenderness or passion, in gentle murmuring or wild abandon. Discarding all preconception or planning, it is carried away headlong and heedless of restraint, without taking due notice of either means or detail. Though sometimes beautiful, yet often caricaturing the noblest and deepest feelings, it generally oversteps the limits of moderation and good taste and degenerates into the ludicrous, thus converting into positive defects the very elements of beauty it possesses. Hence, it follows, that left to itself and unguided by intelligence, emotional expression

is at its best only the fitful efforts of exaggerated sensibility, neither artistic nor scholarly, more often a nuisance than a thing of beauty, and, therefore, the least desirable.

Listen to sentimental lady performers overflowing with emotion, or to the nervously sensitive, or the immature musician imaging himself to be æsthetic. Mark how they do proceed by fits and starts; accentuating always violently and generally in the wrong places; torturing you with sudden and uncalled-for changes from fortissimo to pianissimo, with out-of-time playing, which they believe to be rubato, and with mostly exaggerated efforts, which, no doubt, spring from their inner feelings, but with which the mind and understanding have nothing to do.

(To be continued.)

## A Lover of Noble Music.

Editors Musical Courier:

THE accompanying extracts from a letter recently received, afford so graphic a picture of the experiences of a young American amateur studying music and languages in Germany, and disclose withal so clearly how deeply rooted in German life the whilom "Art of the Future" has now become, that I feel it my pleasant duty, as one of your occasional contributors, to share them with the readers of THE MUSICAL COURIER.

Very truly yours, A. R. PARSONS.

LINDAU AM BADENSEE, August 17, 1884.

\*\*\* Since my arrival in Germany I have been surrounded with and steeped in the Wagner influence. In the quiet little German circle in which I moved, after settling down in Berlin, I heard scarcely anything but Wagner played and sung. I became a member of a "Wagner Union;" I went to all the Wagner operas given in Berlin, including the "Walküre," out of the Ring-Cyclus. I read all the librettos, studied out all the musical "motives" with the help of Hans von Wolzogen's delightful little books, till, finally, the "Ring of the Niebelung" and "Parsifal" became perfectly familiar to me, music and librettos together. And when once the doors of one's understanding are opened to the Wagner music, one finds one's self in a magical world of wonder and delight, where every step leads into new beauties and deeper fascinations. We were a devoted little set of worshippers. The whole of "Parsifal" I heard played and sung in private before I went to Bayreuth, and a great part of the "Niebelung's Trilogy." Thus I found my reward and joy in my German and my Wagner, two new tongues that speak to me of beautiful things of which I had no conception before.

And so we made a pilgrimage to Bayreuth, six devotees, my friend Fräulein L., her niece (a young lady who sings *Sieglinde*), a Portuguese boy of sixteen—a wonderful genius, who is being educated by the ex-King of Portugal as pianist under Scharwenka—and two Americans, besides myself. I think you have been in Bayreuth? If so, you understand the strange influence that comes over one in the little town whose own individual life, once past and dead, seems reawakened to a new existence by a subtle power that pervades the very air. It's all Wagner through and through. Even a ragged little boy on the street I heard whistling the "Creed" and the "Bell" themes from "Parsifal" with the same familiarity with which the street youngsters in New York whistle—alas!—airs from "Patience." We lingered near Wagner's house and by his grave, and I felt strangely quieted by the peace of the place—the "Wahnfried," where the genius and spirit of the master found rescue and release. Of all that went on in and through my heart and soul as we sat in the hushed and darkened "Festspielhaus" from the first tones of the beautiful Vorspiel to the last dying away of the high soprano voices in the "Erlösung dem Erlöser," your own sympathy can better picture to you than any words of mine. It must surely be the highest, and most exquisite expression that art has ever attained in the realm of the ideal and religious.

How far art and drama can deal with such subjects is too fine a question for me to enter upon. It came to me only as a question, however, for the music is too heavenly, the whole action too finely carried out for the most sensitive religious spirit to feel hurt or offended. Rather, I felt it was the finest dedication of art to the highest ideals that could be conceived. Perhaps you have seen "Parsifal," and find my opinions in regard to it very stupid and crude. But I am not giving expression to them for your edification, but because I must overflow to some one, and I am sure of your kind understanding and sympathy. Life is so much more worth living here than in the wear and tear of New York city! How can I ever go back to that again! Meanwhile, I am finishing my letter in Munich, where I am, in the midst of all the magical fascination of the entire "Ring-Cyclus," and have revealed for three evenings in "Rheingold," "Die Walküre" and "Siegfried." Think of my delight to find at these performances that I know it all! Every musical "motive" speaks its own proper meaning to my ears, and is completed in exquisite pictures before my eyes. Should I never touch a piano key again, my first year in Germany would remain a priceless gain. It is something, is it not, to find out that there is so much that is true and beautiful in the world?

Next year, I believe, the Bayreuth Theatre will be closed, but in 1886 both "Parsifal" and "Tristan and Isolde" will be given. Won't you come, then, and join us on our way to Bayreuth? Ah me! What will it be when I have to come down to plain matter-of-fact life again!

MUNICH, August 23.

—Miss Clara Louise Kellogg is announced to sing in the scene at the Nile in "Aida" at a concert for the benefit of A. J. Murphy at the Academy of Music on December 18.

## FOREIGN NOTES.

....On January 6 Mr. and Mrs. Henschel will sing at a performance of Max Bruch's "Frithjof," in Breslau, Germany, under the direction of the composer.

....Tschalkowsky's opera, entitled "Eugene Oneguine," has been brought out in St. Petersburg. Private letters mention the production as having been artistically successful.

...."Beatrice di Tenda," one of Bellini's best operas, is to be revived at Reggio. The part of the heroine was one of poor Frezzolini's favorite parts. The romanza for tenor, "Come t'adore," is world-renowned.

....Six representations of Italian opera are announced to take place during the present month at the Kroll'sche Theater of Berlin. The principal vocalists retained for this short season are Mme. Gerster-Gardini and Signori Campanini, Golosi, and Maini (of La Scala).

....While Offenbach was the furnisher of pieces for the Bouffes, his author's rights amounted to \$40,000 some years. The composer has been dead only four years, and now his heirs receive scarcely \$250 a year. And yet, for the kind, his music has never been replaced.

....Mercadante's "Elisa e Claudio" will be resurrected for Parma. This fine work made Mercadante's reputation, and was performed everywhere in Italy forty years ago. When Italian opera first began to flourish in New York it was frequently given. The style is Rossinian.

....Paisiello's lovely opera, "Nina," or "La Pazza per Amore," is to be revived at Rome. It should belong to every opera repertoire, and the music is not rococo, as many think. It is full of delicate melodies and charming concerted pieces. Paisiello's music might be called a felicitous blending of Mozart and Bellini.

....The Naples journals record the deaths of several more musicians, victims to the cholera. These are the wife of the tenor de Filippi, who had herself been prima donna at several important theatres; Mlle. Maria Trani, a pianiste of considerable promise; Francesco Ammirato, violinist and *chef d'orchestre*, and Luigi Casa, a talented young clarinet player.

....Mr. Arthur Pougin's admirable "Life of Méhul" is still continued in the *Ménestrel*. The first part is finished, and it is a model of perfect workmanship, taste and literary ability. With such names as Pougin, Comettant, Salvioni, Oscar Chilesotti, Frojo, Bovio, Capetti, Pegurri, De Lanzaères, Rossi-Scotti and Gustave Chouquet, musical literature will not die in Europe.

....There is some talk of reviving Morlacchi's once famous opera, "Raoul de Crèpe," in Italy. Morlacchi was a charming and erudite musician, and it is a pity that many of his operas are neglected. He resided many years in Dresden and was an intimate friend of Carl Maria von Weber. Perugia, his native town, has honored him by a monument, and Count Rossi-Scotti has written an admirable life of the composer.

....The famous musical publishing house of Madame Lucca (Milan, Rome, Naples), has made at last the long-desired change in the make-up of Italian opera librettos. Formerly they were simply printed on poor paper with little colored covers, cheap and inartistic. Now the paper is of fine quality and an artistic picture representing a scene from the opera is placed on the cover. The latest we have seen is Donizetti's "Duca d'Alba."

....A young Italian composer has written an *opéra* called "Fernande" (three acts), which was given at the Teatro Ristori, Verona, last month. It was not favorably received, and the reason is easy to explain. The plot of "Fernande" is almost the same as that of "La Favorita." When young and inexperienced musicians sit down to surpass melodies like "Spirito Gentil" and the wonders of the fourth act of Donizetti's masterpiece, failure is not far off.

....Sir George Grove remarked recently to an interviewer "The English are the best chorus singers in the world, and have good ears, but we want to be taught to depend on ourselves. How can we be called a musical nation when we spend millions a year to hear German or Italian music played and sung by German and Italian musicians; and when, if one is asked, as I was asked the other day at Pontresina, 'Who is your best English pianoforte player?' there is literally no answer to make."

....A new edition of Pacini's "Memoires" will shortly appear in Italy. We have read the original edition, but were disappointed. Pacini talks constantly of himself and lets the opportunity slip by of giving interesting criticisms and opinions of the great composers and singers of his day. He began his career when Rossini began his, and wrote over ninety operas of all kinds. One alone of these survives him, "Saffo," and it requires an exceptionally gifted prima donna to make it effective. Gazzaniga has sung it in this city, and Urban abroad is the best representative of the part.

....Moszkowski's symphonic poem, entitled "Joan of Arc," will be one of the novelties of the London Philharmonic season, and Dvorák's symphony will also be heard. So far, the musical season has not been particularly brilliant, in spite of the production of Mackenzie's "Rose of Sharon," Wagner's "Parsifal," under Joseph Barnby's baton, in oratorio shape, at Albert Hall, in presence of 7,000 listeners, and that Italian opera at 25 cents for a gallery seat, with a stall for the same sum if subscribed for, that can be had at Her Majesty's Theatre. Even Richter has returned to Vienna a not much richer, but surely a wiser man.

## PERSONALS.

**A GALLANT CHEVALIER.**—"M. de Wartegg" last week requested the insertion of the statement that "Madame Minnie Hauck will be the first artist to sing Massenet's 'Manon' on the Continent outside of France." It seems, however, that the opera is now being played at Brussels, with Mlle. Berengier as the heroine, and that it is to be produced at Christmas at St. Petersburg, with Mlle. Heilbron.—*London Figaro.* The indefatigable journalist and impresario of his own wife ought to be "sat upon" a little for trying to push her interests in a not always very fastidious way. Mme. Minnie Hauck's voice is *passé*, and no amount of free advertising which the *chevalier* knows so well how to elicit will disguise this fact from the public.

**LISZT'S TECHNICAL POWERS.**—There is a report that Liszt will go to Paris this winter, to give a piano concert for a charitable object. It would be much more charitable for his own reputation if he would refrain from public playing, as his technical powers as a pianist are a thing of the past. Charity, as Franz Liszt ought to be reminded of, begins at home.

**SAYS HE IS BALFE'S SON.**—A man named Balfe was in court last week charged with attacking his landlady. He is a gasfitter, and said in court that he is a son of Balfe, the composer, and that his sister Victoria married a Spanish grandee. Balfe had a daughter named Victoria, who made their debut in Italian opera at the Lyceum, London, in 1857. The Balfe here, who is said to have misbehaved himself, is a very unworthy son of a worthy father—if he is his son.

**JUDIC AND THE LAW.**—We do not wish to insinuate that Mme. Judic is not really ill nor has reached home by rapid instead of easy stages. But the fact that the authorities of Barcelona arrested her manager there and asked the government at Madrid to have her own charming person seized and brought to the former city by force between two gendarmes, is suggestive of a certain reform in the conduct of actresses, actors and managers which might come about if the wholesale possibility of such treatment were held up before their eyes whenever they are tempted, by caprice or other needless motives, to disappoint the public.—*Paris Morning News.*

**AN EXCELLENT SINGER.**—At a recent private concert given by the society "Harmonie," we had occasion to hear the young Hungarian prima donna, Mlle. Hermine Bely. She is an excellent *coloratur*-singer of charming voice and exceedingly good looks. Why Dr. Damosch, who brought this artiste over with his Metropolitan Opera Company, has not yet given her a chance to make her debut before an American audience we are unable to see, as she would be sure of immediate recognition and success.

**MR. BRANDT'S ILLNESS.**—We are sorry to have to chronicle the severe illness of Mr. Hermann Brandt, the excellent concertmeister of the Philharmonic and Thomas orchestras. He is lying in a critical condition in Mount Sinai Hospital, suffering from typhoid fever. We sincerely hope that Mr. Brandt will be spared to his family, his many friends and to New York musical life.

**MME. HOPEKIRK ILL.**—Mme. Helen Hopekirk, the pianiste, we are sorry to hear, is seriously ill. She had to relinquish her engagement with the Brooklyn Philharmonic Society on last Friday afternoon and Saturday evening. Miss Adele Margulies took her place and gave a fine rendering of the Liszt E flat concerto.

**PERUGINI IN PARIS.**—Perugini, the American tenor, made a hit at his appearance in Paris with Sembrich in "Il Barbiere." He has, says the correspondent of *Truth* (London), "a sweet voice and a tall, elegant figure. He is about twenty, if so much, and a *débutant*. In the first act his nervousness was apparent; but in the second and third he was master of his voice and part, and vocalized with ease and brilliancy. Whether she was acting or in earnest, Sembrich appeared to delight in his society. She was quite justified in blowing kisses to such a handsome *Count Almaviva*."

## Mr. William Courtney.

**MR. COURTNEY**, whose picture appears on our front page, is one of our best known tenors. In 1878 he sang at the Reményi concerts in New York, Boston, Washington, &c. In the following year he sang at the Boston Händel and Haydn Society concerts, and has subsequently been one of the attractions at all our great festivals, and stands in the very front rank as an interpreter of Händel and the other great writers of oratorio. We take pleasure in appending the following press notices:

Mr. William Courtney made his first bow before a Toronto audience in "The Creation," and at once secured their good will and admiration. Possessing a clear and powerful tenor voice, with a fine method and with a true musician's instinct, he could not fail to please, and to say that he merely pleased last night would be insufficient. A peculiarly dignified and impressive rendering of the recitatives at once captured the professional element in the audience, while his singing of "In Native Worth" and "In Rosy Mantle" was characterized by singular tenderness and expressive power.—*Toronto Globe*, July 3, 1884.

Mr. Courtney's dramatic style and admirable method secured a unanimous encore for the Händel number, and his quality was further displayed to fine advantage in the "Rigoletto" selection.—*Brooklyn Eagle*, March, 1884.

Mr. Courtney sang the great tenor aria from the Messiah, "Comfort ye, my people" and "Ev'ry Valley" splendidly. The phrasing and school were the perfection of what is known as the true oratorio style—simplicity, breadth and true expression.—*Buffalo Commercial Advertiser*, September 22, 1882.

Mr. Courtney sang with his accustomed quiet grace of expression and polished phrasing.—*Boston Evening Transcript*.

## Music in Vienna.

**I** RECENTLY dropped in to a "Vortrags Uebung" at the Conservatory, of which the programme was as follows:

1. Quintet for piano, oboe, clarinet, bassoon and horn, op. 16.... Beethoven.
2. a. Wie bist du meine Königin..... Brahms.
- b. Meine Liebe ist grün..... " "
- Frl. Chavanne.
3. Concert Etude for harp..... Godefroid.
- Herr Suppanschütz.
4. D Major Sonata, one movement..... Schubert.
- "Si oiseau j'étais,"..... Henselt.
- Frl. Garbenschlitz.
5. Songs..... Mendelssohn.
- Frl. Rimler.
6. Legende for violin..... Wieniawsky.
- Herr Cohn.
7. Giacomini for two pianos..... Raff.
- Messrs. Grossman and Hamlich.
8. Aria "Trovatore"..... Verdi.
- Frl. Brandeis.
9. Souvenir d'Amérique (Yankee Doodle)..... Vieuxtemps.
- Master Kreissler.
10. Aria from "Lucia"..... Donizetti.
- Herr Luria.
11. Larghetto for 'Cello..... Mozart.
- Herr Michelmann.
12. Sonata in F Minor, first movement..... Schumann.
- Frl. Bassewitz.

These interesting little soirées are given semi-occasionally in the small hall of the Musik-Verein, and are gotten up for the benefit of the pupils whom they afford opportunities of playing in public. As a rule, pupils' concerts are great bores, but on this occasion I felt myself amply rewarded for coming—and, namely, on account of the wonderful violin performance of Master Kreissler. "Pay attention—now you will hear a talent," whispered my neighbor, Professor Door, into my ear. And I *did* listen to a talent. The little fellow is perhaps ten years of age, and played Vieuxtemps's difficult "Souvenir d'Amérique" with all the verve, purity of tone and intonation, beauty of bowing, technical skill, expression, of a mature artist. I feel myself perfectly safe, on my own part, in whispering into the ear of the world, "Pay attention—some day you will hear of a great artist named Kreissler."

At a private reading lesson of the Conservatory Zögling-orchestra a few days later, I admired the skill of the pupils in reading, *prima vista*, Beethoven's C sharp minor quartet, and at the same time deplored the act of sacrilege which Herr Müller-Berghaus committed in orchestrating this noble work. Director Helmesberger shared my disgust, and shouted to an attendant: "Um Gottes Willen, bringen sie etwas anderes—es ist nicht zum anhören!" ("For heaven's sake bring something else! this is unendurable"). There is a purpose in a simplification—say, a four-hand arrangement—of a symphonic work, but, to use an American phrase, what business have meddlers to *amplify* genius? The old story: "Fools rush in where angels fear to tread."

Mozart's "Don Juan" was given for the one hundredth time in the new Opera House on the evening of October 31. In the cast were several of the artists who sang in the first presentation—Frau Marie Wilt, *Donna Anna*; Frau Materna, *Donna Elvira*; Herr Beck, *Don Juan*. All these veterans, and particularly Beck, fell somewhat short vocally, and Frl. Braga (*Zerlina*) with her fresh young voice and sprightly dramatic style, carried off the honors of the evening. Her *Zerlina* was a truly charming characterization—bubbling over with mirthfulness, and delightful in its rustic naïveté.

Aller-seelen Tag, or All Souls Day (akin to the American Decoration Day), was greatly observed in Vienna, as, indeed, all religious holidays are. By way of following the general example, I listened to a fine performance of Mozart's great Requiem Mass in the Hof-Kapelle in the morning, and in the afternoon, equipped with two simple wreaths, I made a little pilgrimage to the Währinger Orts-Friedhof, where the two great dead, Beethoven and Schubert, lie side by side, separated by but one grave, in their eternal repose. Both graves were already covered with flowers and beautiful wreaths. The Municipality of Vienna, the Hofoper, the Gesellschaft der Musikfreunde had all sent magnificent tributes, be it said to their credit. Mozart's alleged grave in the St. Marxer Friedhof was likewise handsomely decorated, as were the graves of Johann Strauss, Sr., Josef Strauss, Makart, Laube, Grillparzer, and other illustrious dead. Neither were the victims of the Ring Theatre catastrophe forgotten, though the much-talked-of monument that is to be erected over the huge mound is still in contemplation. It will be forthcoming one of these days, but our German brethren must be allowed time—plenty of time.

Herr Bötzel, the young Hamburg tenor, made a successful debut last evening in "Trovatore." His organ is a high tenor of exceedingly light quality. He made his greatest effect in the closing aria of the third act, in which he gave a sustained high C with an ease and a purity that were marvelous, and that brought him six recalls at the end of the act. His personal appearance is insignificant and became positively ludicrous beside the immense figure of Mme. Wilt, who sung *Leonora* in her usual enthusiastic but unpolished style.

Millöcker's new operetta, the "Der Feldprediger," produced at the Theatre an-der-Wien, a few nights ago, created a favorable impression, but is hardly destined to achieve the popularity of the "Begger-Student." H. W.

VIENNA, November 9, 1884.

## A Bad Tenor.

**T**HE following communication has been addressed to us.

NEW YORK, November 26, 1884.

*Editors Musical Courier:*

You, no doubt, agree with me that artists should always exercise toward each other the generally accepted etiquette that prevails. What is your opinion therefore of the following episode? At a concert of the New York Church Choir Club, given in Harlem, on November 20, the tenor made the following remarks to the soprano as she passed out of the wings upon the stage to sing her solo: "I hope to heaven you will break down!" The lady did not break down, but sang her song to the satisfaction of everyone. The most remarkable feature of the episode is that no unpleasantness had ever occurred between the two, and, in fact, the tenor was under engagement to sing and was paid by the soprano *in advance*.

Yours respectfully, SOPRANO.

The lady who sends us the above note is only one of the few sufferers that must indulge the whims of third or fourth-rate tenors, as the one in question must be. Had she engaged the services of a great tenor or even a good tenor, she would have avoided this unpleasantness. Of all the tenors that infest the musical world, outside of a tin-pan piano out of tune, a third or fourth rate tenor is the worst, for he is about as sure that he is first-class as an ass is sure of its ears, and acts about as stupidly as that handsome bird does.

## HOME NEWS.

—"Adonis" and Dixey are going on forever at the Bijou.

—Rafael Joseffy appears at Greene's opera-house, Cedar Rapids, Ia., on the 6th inst.

—"An Adamless Eden" is drawing many Adams and few Eves to the Comedy Theatre.

—At Koster and Bial's "The Sleeping Queen," by sections, was sung "for the first time in New York" on Sunday evening.

—Mr. William H. Sherwood, of Boston, contemplates giving two pianoforte concerts in this city this season. The dates are not yet fixed.

—Mrs. Annie Norton Hartdegen, of this city, has been engaged to sing the soprano solos in the Christmas performance of "The Messiah" at Cincinnati.

—Miss Jeanne Franko, violiniste, will give a concert at Steinway Hall on Tuesday evening next, with the assistance of Signor I. P. Ranconi and Mr. Alexander Lambert.

—Mme. Victoria Hülskamp-Morosini is to appear in two afternoon concerts this week, the first this evening at the Mount Morris Theatre and the second on Saturday at Chickering Hall.

—A conservatory of music has been established at Charleston, S. C. Any person contributing \$100 will be made an honorary member, and will be entitled to place one scholar in the institute for instruction for one year.

—Miss Anne Bulkley Hills will give a concert at Chickering Hall on Saturday evening next, with the assistance of Misses Earl and De Lussan, Mme. Madeline Schiller, and Messrs. Toedt, Remmert and Musin.

—An interesting pianoforte recital, designed expressly for pianoforte students, was given by Miss Adele Margulies at Steinway Hall yesterday afternoon. Pieces by Beethoven, Chopin, Schumann, Henselt, Von Bülow and Liszt made up the programme.

—The Mendelssohn Club of this city will unite with the Apollo Club, of Brooklyn, in a concert to be given at the Brooklyn Academy of Music on December 9. The choir will number 110 voices and will have the help of Mr. Theodore Thomas and his orchestra, besides Miss Antonia Henne and M. Musin, the violinist. Only invited guests will be privileged to hear the music.

—We have just received Mrs. Helen D. Tretbar's excellent English translation of Louis Ehler's interesting essay on "Robert Schumann and His School." The pamphlet is a credit to the publisher, Mr. Charles F. Tretbar, of Steinway Hall. The article originally appeared in THE MUSICAL COURIER, and was well received by the extensive circle of our readers. It should be in the hands of the general musical public.

—The first soiree of chamber music by the New York Philharmonic Club occurred at Chickering Hall last evening. The programme was as follows: Trio, op. 65, F minor, Antonin Dvorák; songs, "Nur wer die Sehnsucht kennt," Tschaiakowsky; "Trennung," H. Hofmann; Minuet, Canzonetta and Serenata, by B. Godard; songs, "Sel nur getrost," B. O. Klein, dan "Voglein, wohin so schnell," A. Klughardt; quartet, op. 18, No. 2, G major, Beethoven. Mrs. Emil Gramm sang the songs.

—Mr. Van der Stucken's second novelty concert which will take place next Saturday evening in Steinway Hall will present six new pieces out of a list of seven. The solo performers are Mme. Christine Dossert (soprano), Mr. Hilliard (tenor), Mr. Remmert (baritone), Ovide Musin (violin), and Alexander Lambert (pianoforte). The exceedingly interesting programme is as follows:

- Concert overture, op. 45 (new)..... A. Klughardt  
Second Concerto, G minor, for pianoforte, op. 22..... C. Saint-Saëns  
Symphony in D major, op. 16 (new)..... G. Sgabani  
Romance, for violin, op. 10 (new)..... G. Hollaender  
Interlude from the drama "Charlotte Corday" (new)..... P. Benoit  
Love scene from "The Seven Mortal Sins" (new)..... A. v. Goldschmidt  
Rhapsodie "España" (new)..... E. Chabrier



## THE OPERA SEASON.

## German Opera at the Metropolitan.

THE conclusion of the second week of German opera and of opera in German at the Metropolitan Opera House indicates clearly the success of the undertaking, and is full of food for reflection. It is plain that not only the works which Dr. Damrosch has given us, but the manner in which they have been presented, the excellent caste, the fine choruses, the choice orchestral work, have produced a favorable and satisfactory effect upon lovers of music in this city which cannot be transitory.

## "TANNHÄUSER."

The great attendance upon each production of "Tannhäuser" is a remarkable feature in the history of this operatic venture; yet no longer a venture, but a success. This noble work of Wagner's has been given in splendid manner. It has been received and redemanded by our opera-going public in a way which of itself is a whole volume of commentary. Wealth of musical invention, great musical ideas handled, as they were by Wagner, with the broad comprehension of a great genius, have found a home at the Metropolitan. It is a cause for profound congratulation. "Tannhäuser" was repeated last Wednesday night before a crowded, attentive and enthusiastic house; in fact, it would seem that the audiences begin to become more and more interested in both plot and music with each succeeding performance of the earliest work of Wagner's second period. As regards the performance itself, it was very smooth and satisfactory. The greatest gain in public favor was scored by Herr Schott, whose representation of the title-role grows on the listener with each renewed hearing, and his voice seems to develop a strength and sonority of which at first we would not have thought it possessed. The ensemble, too, of course, is growing better and better with each new performance, and as all the main parts are satisfactorily taken, "Tannhäuser" may be said to have at last found a worthy representation in this country. May it be only the forerunner of many performances, also of other, and more especially the later works of the great genius of the "music of the future."

## "WILHELM TELL."

Rossini's work was given on Friday night, which, although rainy, did not prevent a large attendance. The presentation of the opera brought prominently forward the difference between the Italian and German method of casting an opera. The success of the work is, on the one hand, supposed to rest to a large extent upon a good tenor. In this instance it was the cast as a whole which carried the opera effectively on; for the work was admirably presented and evoked a most favorable reception.

Herr Robinson as Tell gave us one of the finest characterizations which he has afforded us amid all his good work here. He divested himself of his own individuality and assumed the somewhat mythical liberator in a manly, fiery, impetuous and heroic vein which could not but call forth unbounded enthusiasm. His personation was clear-cut and at the same time unassuming and impressive.

The Mathilde of Frau Schroeder-Hanfstaengl gave us another opportunity to observe more of that excellent singer's facile execution and charming acting. Fräulein Slach made a beautiful appearance, and her personation of Gemmy afforded all that heart could desire. The contrast of her boyish, sweet presence with the rugged vigor of Tell greatly enhanced the dramatic effect of the opera.

That Frau Brandt, a singer of such great merit, should assume the almost insignificant role of Hedwig is of itself a strong commentary upon the presentation of the opera. It is a matter of thankfulness that such things can be, and is praiseworthy in the artiste and the management. It is needless to say that the singer gave the character a worthy interpretation.

Herr Udvardi made a handsome Arnold. We desire to hear this artist in other roles before making any detailed comments. The Gessler of Herr Staudigl was excellent, and the minor roles were satisfactory.

## "FIDELIO."

The opera selected for the matinee of last Saturday was "Fidelio." The cast was the same as for the first production of the opera, with the exception of Herr Robinson, who was replaced by Herr Blum in the role of Pizarro.

Herr Blum possesses a very good baritone voice and uses it properly. The character of Pizarro is not of a type suitable to him dramatically, and although a robust-looking man, he seems better adapted to a milder role. With such excellent artists as Marianne Brandt, Frau Kraus, Herr Schott, Herr Blum, Herr Staudigl, Herr Miller and Herr Kemnitz, "Fidelio" is sure to receive a satisfactory interpretation. The orchestra, though at times somewhat overpowering the vocalists, did beautiful work, while the few choruses, with the exception of one or two instances of false intonation, were admirably sung.

We would suggest that in instances where trios or quartets occur the artists should come closer to each other; as the Metropolitan Opera House stage is of very large dimensions, and the rhythmic feeling necessary in concerted numbers, it is difficult to maintain when the participants are so far apart.

## "TANNHÄUSER."

The performance of "Tannhäuser" on Monday night was again attended by a large audience, which listened to a complete presentation of the opera. The cast was the same as on former occasions with the exception of Frau Kraus, in whose place Frau Schroeder-Hanfstaengl appeared as Elisabeth. She sang with pathos and acted with spirit, evincing a truly intellectual com-

mand over the role. Her Schott and Herr Robinson gave inspired representations of their respective roles. Chorus and orchestra were in excellent condition.

To-night "Lohengrin" will be given, and on Friday night "Don Giovanni."

## At the Academy.

## PATTI'S ANNIVERSARY.

Following the appearance and enthusiastic reception of Mlle. Nevada on Monday night, there came on Wednesday night of last week what was called the twenty-fifth anniversary of Mme. Patti's début in "Lucia" in this city. It was a memorable evening, one that must always remain fresh in the memory of the diva and of those who took part in it as assistants or as spectators. The first regret which naturally presents itself touching the occasion was the death of poor Brignoli. Had he lived to appear on such an event as *Edgardo* with the *Lucia* of twenty-five years before, the occasion would have had clustered about it associations which all would have desired, assuredly so Mme. Patti.

As it was, and as was to be expected, the Academy was crowded with the admirers of the great singer, and her appearance throughout "Marta" was a source of perpetual enthusiasm. A noteworthy feature of the evening was the happy accord manifest as existing between Mme. Patti and Mme. Scalchi, and the gracious insistence on the diva's part that her "dear Scalchi" should share equally in the plaudits. It was not merely an occasion of glory for Patti; she wished her friends to partake heartily of the feast.

At the close of the last act the curtain in the rear of the stage was raised, disclosing part of Cappa's Seventh Regiment Band, while above them in gas-jets appeared the device: "Patti—1854—1884." After a march and then a waltz composed by Patti had been played, the diva, who had been leaning on Signor Vicini's arm, advanced to the leader of the band and addressed him as follows: "It is twenty-five years since I sang here the first time. I thank you very kindly, my friends, for this compliment. It goes to my heart." The building rang with "bravos" and the diva was thrice recalled before the curtain. She was conveyed to the Windsor Hotel in a carriage drawn by four white horses, preceded by mounted policemen, twenty-five torch-bearers a drum corps, the Seventh Regiment Band, lead by Cappa, while Captain Clinchy and several policemen walked by the side of the carriage. Behind this were twenty-five torch-bearers, friends in carriages, and a truck bearing colored fire and fireworks. At the Windsor Hotel a serenade was given, bombs were fired and Patti was vociferously cheered.

The cast of "Marta" for the evening was this: *Lionello*, Signor Vicini; *Plunketto*, Signor Cherubini; *Tristano*, Signor Caracciolo; *Nancy*, Madame Scalchi; *Marta*, Madame Patti.

## "LA SONNAMBULA."

Mlle. Emma Nevada made her second appearance on last Friday evening, choosing "Sonnambula" again. If her first appearance proved her to be an artiste of great vocal attainments this second one places her among the artistes of the first rank.

Mlle. Nevada's voice, though not powerful, is withal pleasing and resonant. She has absolute command of every note within her range and sings with a facility which is marvelous. Her staccato and trills are excellent and her phrasing musical.

The character of *Amina* is entirely suitable to Mlle. Nevada, and she makes more of it than most artistes can do.

The "Ah non credeo" was given with exquisite tenderness; the "Ah non guinge," sung with such ease as to call forth a perfect furore. The little lady repeated the latter number before the curtain after the conclusion of the opera.

It can be readily understood that sopranos generally choose "Sonnambula" for a début, it being one of the most melodious of Italian operas, and when an artiste is so far advanced as to do justice to the character of *Amina* she is bound to make a success.

The original *Amina* was sung by Pasta, and the *Elvino* was Rubini.

The famous "Ah non guinge" was written and rewritten half a dozen times before it finally pleased Bellini.

## "SEMIRAMIDE" AGAIN.

At the Saturday matinee "Semiramide" was repeated, with Mmes. Patti and Scalchi in the cast. The house was packed from pit to dome, and immense enthusiasm prevailed throughout the afternoon. The performance itself is so well known, and has been spoken of so often in these columns, that further comment seems unnecessary.

## "LINDA."

Patti appeared as *Linda* in Donizetti's opera of that name, on Monday night. Patti was, as usual, inimitable. Mme. Scalchi sang *Pierotto*; Signor Vicini, *Carlo*; Signor de Pasqualis, *Antonio*, and Signor Cherubini, *Il Prefeto*. Colonel Mapleson announces "Rigoletto" for to-night, with Nevada as *Gilda*. "Romeo and Juliet" on Friday night, with Patti as *Juliet*, of course, and for the matinee, Nevada as *Lucia*.

—The New York Trio Club, will give at the Metropolitan Opera House (concert hall), during the season of 1884-5, two soirees and one matinee. The club consists of the following artists: Mr. Bern. Bökelman, pianist; Mr. Reinhardt Richter, violinist; Mr. Adolf Hartdegen, violoncellist. Vocal soloists will be engaged to relieve the instrumental works. The soirees will take place—the first, on Tuesday, December 16, the anniversary day of Beethoven's birthday, when the programme will consist of Beethoven works only. The second soiree on Tuesday, March 17. The date of the popular matinee will be announced after the first evening.

## A Chat with Miss Emma Nevada.

"I NEVER saw time fly so fast in my life! I wish the days were twice as long! Life here moves so rapidly and there is so much to do that I shall really have to begin systematizing!"

A petite young lady, plainly dressed in black silk, with dark hair and blue eyes, and of vivacious manner, uttered these words as a representative of THE MUSICAL COURIER was ushered into a private parlor at the Everett House the other day. The speaker was the prima donna whose *Amina* created such a furore on her first appearance in this country, at the Academy of Music, last week, and who takes her name from her native place, Nevada City.

In the conversation which followed, Miss Nevada said that she had entered into her engagement with Mr. Mapleson for an appearance in this country because of an extreme desire to sing here before her fellow-countrymen. "I gave up a very lucrative engagement for Monte Carlo," said she, "in order to come here. I chose 'Sonnambula' for my debut because, in the first place, *Amina* is a character which I simply love; she is such a dear little thing. A further reason is that Florimo, a bosom friend of Bellini, was a great friend of mine in Italy."

Speaking of her first night at the Academy, the singer said that she was so overcome at the time with emotion that she could hardly sing. At this moment an old schoolmate entered the room and reminiscences of Nevada City days became the theme. "O, how well I remember the days when I sang in the school," exclaimed the prima donna, "and how I wished that I might go to Europe and become a great singer!"

She referred to her experience in Vienna under Marchesi, and in connection with this she spoke of the great number of "American girls," who are studying music abroad. "One day," she proceeded to say, "Marchesi received a telegram from Milan, which read: 'For heaven's sake, help us out! There are 300 American girls here without engagements!'"

"You have no idea," Miss Nevada continued, "how many girls there are abroad from this country, who are trying to become singers. This is especially so in Italy. The country is teeming with them. And what a pity it is that there are so many butchers there who are taking money for lessons and ruining voices in return! Only a small proportion of these pupils are receiving a proper training. One feature of the matter is that these young ladies think that they have good voices, while in reality they can never do anything in that line, and their parents encourage them and hope to make singers of them."

Miss Nevada spoke of Mme. Patti in glowing terms, expressing the greatest admiration of the *diva*. She met her first at the Academy on her present visit. She was greatly pleased with the Academy, and considered it a charming place to sing in.

Miss Nevada expressed a wish that her listener would hear her in "Lucia," as she would introduce an original cadenza by Marchesi, which, she said, was "wonderful."

The prima donna is under contract with Mr. Mapleson for a period extending to the middle of July. She will sing in June and July at Drury Lane Theatre.

Her repertoire includes "Sonnambula," "Lucia," "Rigoletto," "Lakme," "Mignon," "Puritani," "Il Barbiere," "Marta," "Hamlet," "Linda," "Don Pasquale," "Traviata," "Faust," "Mireille," and "The Pearl of Brazil."

## At the Casino.

ALTHOUGH it is generally conceded that "Nell Gwynne" is a failure at the Casino, it is drawing good audiences, because of the attractiveness of the house and its large clientele. The work has been improved in many details. There is too little in the music, however, for a basis of an opera of the lightest order. The next work to be given will be "Prince Methusalem," on December 15. Francis Wilson, happily, will then reappear at the Casino. Others in the cast will be Misses Ricci, Beecher and Alice May and Herr Wilke. "Apajune" will follow.

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The legal complications about the house took a new twist last week in the decision of the court to over-rule the demurrer of "no cause of action" put in by the defendants. Mr. McCaull's lawyer has been placarding this as "a victory over Rudolph Aronson." In the first place with all the affidavits presented, a Justice of the Supreme Court would hardly venture to throw out of court so very thin a case as the Cummings-McCaull combination offers, which an acceptance of the demurrer would amount to. In the second place, the demurrer was not put in by Mr. Aronson at all, but by others. There seems to be a good deal of wind in the air. The men who appear the least conscious of this are the Virginian and his attorney.

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There was a good array of talent at the Casino concert of Sunday night. There were soloists from the Mapleson Company, Mlles. Steinbach and Calvelli, and Signors De Anna, Cherubini and Cardinali, and Master Michael Banner, the violinist. The three male singers were received with marked favor. Mlle. Calvelli's excuse for a second appearance at the Casino it is difficult to imagine. Master Banner's work was of a superior order, and the orchestral numbers were well given.

—Musical lectures are entirely the fashion in Boston at present. Professor John K. Paine is to repeat several of his lectures on "Musical History" (originally delivered in Harvard University) in Boston very soon.

THE FINCK-ARCHER CONTRO-  
VERSY.

## MR. FREDERIC ARCHER'S REPLY.

To the Editor of The Musical Courier:

NEW YORK November 28, 1884.

DEAR SIR—A distinguished authority once exclaimed: "Oh, that mine enemy had written a book!" Mr. Finck has written a Wagnerian handbook, which I, in the interest of art and common sense, but without the slightest feeling of personal enmity, criticised honestly and impartially last spring, and my remarks were extensively reproduced both by the European and American press. He accepted the position, and prudently before attempting to defend a false position.

In reference to my allusion in the *Keynote* to his almost incredible blundering in a recent issue of the *Evening Post*, he, with gentlemanly courtesy that he could scarcely have acquired at Harvard, has attempted to justify his assertions in the columns of your journal. I need hardly point out that he has but succeeded in rendering his phenomenal ignorance even more conspicuous than on the former occasion. Before referring to his justification in detail, I desire to state in the most emphatic manner that I entertain no hostile feelings for a young man I have never seen; indeed, the sentiment I feel for him is one of a totally different description. For this reason I overlook his vulgar personalities, which, as usual in such cases, are as devoid of truth as the absurd opinions he seeks to enforce with the obstinacy of a youthful egotist suffering from wounded vanity.

Mr. Finck in this instance emerges from the obscurity of his anonymity and acknowledges the authorship of the notice from which I quoted on the occasion he alludes to, for the purpose of denouncing my remarks concerning the "ear and the brain" as "contemptible quibbling." He then says that, although he is a distinguished physiological psychologist, he has "never heard of the fact that the brain alone perceives sounds, and not the ear itself," but as will be seen on reference I made no such assertion.

I simply denied his statement that the "ear receives pleasure by listening to vocal sounds," and pointed out that this organ was but "the vehicle whereby sound is conveyed to the brain"—which is a totally different matter.

Has Mr. Finck in the course of his three years' physiological psychological studies in Berlin ever heard of the auditory nerves or their functions? If he has, he must know that the sensation of hearing is produced by the reflex action of the brain through the auditory nerves. This fact is easily proved by those cases of deafness consequent on injury to these nerves, which has the effect of severing connection with the cerebral organization. In such instances (and they are common enough) the internal organs of the ear, although in a perfectly healthy and active condition, thoroughly susceptible of vibratory influence, are nevertheless powerless to produce perceptions or sensations simply because the vitalizing power of the brain is denied them.

Mr. Finck's extraordinary remark that "the lobes of the ear receive all sound waves, and convert them into sensations," is so wildly absurd that I can only conclude some wag has been imposing on his credulity. Let me inform him that the waves of sound enter the external orifice of the ear, and while the long ears of the donkey seem to be useful in gathering and concentrating vibrations, the external ear of man is, as a rule, more ornamental than useful. It must not be forgotten either that birds and many animals possessed of singularly acute hearing have no external ear.

The piercing of the lobe of the ear by ladies is a remnant of savagery, but is sometimes recommended as affording relief to weak eyes, a circumstance of which Mr. Finck may have heard, and this has probably led to some confusion in his mind on the subject.

As to the second point "in which I betray my own ignorance in attempting to make my readers believe that Mr. Finck is ignorant, and his teacher, Professor Helmholtz, also," I reply that in this instance, at all events, the incapacity of the pupil to understand, certainly does not imply ignorance on the part of the instructor. Mr. Finck has simply been guilty of a blunder common to those whose superficial acquirements are the result of a more or less mechanical process, and has mistaken "cause" for "effect."

It is the tones themselves that produce the "oberpartialtönen," which have no primary or independent existence. Therefore the "unique quality of Patti's musical" (by which, I presume, is meant vocal) "organs" are not the result of "exquisitely arranged and blended overtones," but their existence is entirely dependent on the notes she produces.

Helmholtz also points out that the quality of a vocal tone largely depends on the manner in which it is begun and ended, and it is, moreover, often affected by the conformation of the cavity of the mouth, which acts as a natural resonator.

I object to the use of the word "overtones" simply because it is an ambiguous term, and not by any means an English equivalent for the German "oberpartialtönen." It is, in fact, equally applicable to harmonic sounds as to those shadowy phenomena the existence of which can only be discovered by scientific experiment.

Mr. Finck will now, perhaps, be enabled to understand that I do not ridicule the Helmholtz theories, but simply object to the manner in which they are misunderstood and misstated by the former gentleman, whose logical inferences on mistaken premises

are scarcely worthy of an accomplished Fellow of Harvard University.

I must add that it was certainly impolitic on the part of the critic of the *Evening Post* to display such evident irritation, and transgress the canons of good taste and even ordinary courtesy, by heaping vulgar abuse on the devoted head (which, by the way, is not yet frosted with the snows of winter) of one who protested against the absurdity of erroneous views inflicted on a helpless public. Such an action on my part was entirely legitimate, and cannot—even by Mr. Finck's peculiar process of reasoning—be described as "quibbling."

Let me, in conclusion, ask Mr. Finck a "simple, frank question." Does he not think, in any case, that the forced introduction of recondite theories in the columns of a newspaper intended for general reading—especially when referring to so simple a matter as Mme. Patti's singing in "La Traviata"—as somewhat too indicative of a desire to mystify its readers, and impress them with an idea of the writers' exceptional erudition?

Apologizing for the length of this communication,

Yours obediently,

FREDERIC ARCHER.

## American College of Musicians.

PRESIDENT E. M. BOWMAN, of the American College of Musicians, in a recent communication, has given a history of the inception of the idea of the college, its purposes and its proposed examinations. While in London in 1881 Mr. Bowman heard Dr. F. E. Gladstone, the presiding officer of the College of Organists, say that he regarded the work of that college as "of far more practical value to the musical world than the musical honors offered by Oxford or Cambridge, because the examinations at the College of Organists could only be passed by a practical musician, an executive as well as a creative musician, while those at the universities were exclusively for the creative musician, theorist and statistician."

Mr. Bowman therefore adds:

"Let this serve as a hint to some of our friends who think that in the examinations of the American College of Musicians no particular stress should be placed upon the executive powers of the candidate, those who think that to be the best kind of a teacher it is only necessary to talk (never play) to the pupil. The really wonderful growth and beneficial influence of the London institution instigated the idea of organizing in this country a kindred association for the encouragement of a better state of music teaching, and on a sufficiently broad base to cover the principal departments of that avocation both vocal and instrumental."

Mr. Bowman then gives the history of the endeavor to establish the American College of Musicians, especially his work at Providence. A board of examiners was there appointed, who should be Fellows in the college. He proceeds to say:

It was arranged that the three examiners in each division should in the course of a few months prepare and submit to the directors suitable examination papers for the first meeting, which is to be held in New York, Tuesday, June 30, 1885, probably at the Academy of Music. In the meantime arrangements have been made to procure a charter under the laws of the State of New York.

It is proposed to conduct these examinations on a plan, by means of which the identity of the candidate will remain unknown to the examiners, thus removing as far as possible any opportunity for the charge of collusion or the show of partiality to the candidate on the one hand, and on the other relieving the candidate from the embarrassment of a possible public failure, and placing him as much as possible at his ease and in the command of all his powers.

Persons desiring to enter for the examination should write to the secretary, Mr. A. A. Stanley, 14 Pallas street, Providence, R. I., for an application blank.

This blank they will fill out and return to the secretary, thus notifying him to which branch (piano-forte, voice, organ, musical theory, orchestral strings or rudimentary) they propose to devote themselves and in which of the three grades they desire examination. All candidates will be required to pass the examination in musical theory (harmony, counterpoint, &c.) corresponding at least to the grade of certificate for which they have applied. At the time and place in New York, announced in the blank for the examinations, candidates will meet the secretary, pay their dues (yet to be fixed upon) and draw at random the numbers by which they are to be known to the examiners. Thus, the candidate will sign his or her number to all the written examinations, instead of their names, and will announce it to the assistant, who, in turn, will announce it to the examiners, who have charge of the demonstrative examination. At the close of the examination the secretary will inquire each candidate's number, in order to properly fill out the diplomas and preserve the college records; as intimated above, the examinations will be twofold, viz.: written and demonstrative.

The written examination will be subdivided into two parts, also, one part of which will specially refer to the branch which the candidate proposes to follow, including noting in a given composition all such marks of technique and expression as a teacher would be called upon to furnish in order to properly guide a pupil studying the work under his direction. The other part of the written examination will consist of musical theory, history of music, acoustics and general information of a musical character. The accuracy, perspicuity and conciseness of language employed in answering these questions and the manner in which the exercises are solved will form the basis upon which the examiners will arrive at their decision.

The demonstrative examination will show what the candidate can do as an executant or demonstrator of the method which he proposes to teach to others. In this examination the candidate will (1) be asked to render a solo of his own selection in a given range of compositions (to be mentioned in the application blank) to show his technical and interpretive powers, and (2) he will have placed before him, in the course of the examination, a short passage to transcribe to some other key, to be named to him by the examiners' assistant, and (3) there will be furnished him a composition to be read at sight. Finally, the execution of certain fundamental forms (scales, &c.) covering the technique of the voice or instrument involved, will be called for, the performance of which should be at the instant command of every teacher. The candidate will be directed through the demonstrative examination by an assistant, as at the London College of Organists' examinations, who will announce the number to the examiners, but otherwise faithfully protect the incognito of the candidate, who, though within hearing, will not come into the immediate presence of the examiners. Each examiner in this, as in the written examination, will be provided with a blank upon which, after noting

the candidate's number, he will mark, according to a pre-arranged method of rating, his estimate of the candidate's skill upon each point considered in the examination. These ratings will be compared in each particular, and if found approximately alike the sum total of credits will be averaged, whereupon, if the number reached is equal to the proper percentage out of a possible total, a diploma will be awarded the successful candidate. Should a marked discrepancy appear between the ratings of the examiners concerning any particular, that part of the examination will be recapitulated with still greater care and attention until a majority decision shall have been reached.

In order to furnish all the information respecting these examinations which may be imparted without impairing their value as impartial tests of excellence, it is the intention of the directory to issue a suitable circular, by and by, giving a list of the works which will form the basis of the examination papers, and a list of compositions for solo performance, and examples of the type of difficulty selected for *prima vista* and transposition, in each department and in each grade. In the meantime, a circular has just been issued giving some preliminary information which will be interesting to all, and having attached a blank which, upon being properly filled out and returned to the secretary, will secure the entrance of your name upon the secretary's list and the reception of all further information which may from time to time be made public.

"Every teacher and ambitious student in the country," says Mr. Bowman, "should at once avail themselves of this privilege. It involves no commitment to any course of action whatever, and is attended with no expense beyond a two-cent stamp. Send to the secretary for the preliminary circular, keep posted as to the movements of the organization, and, by and by, if you see fit, enter yourself as a candidate for the examinations, in the manner already described."

"Let every teacher make his or her plans to secure this impartial professional and official endorsement of their merits; let every student look forward to the time when he shall apply for his first certificate from the American College of Musicians, and so fortify himself that ultimately he shall attain to the degree, Master of Musical Arts; and let every teacher so order his instruction as to enable his pupils to reach this honorable goal. \* \* \* It is not, and never has been, the intention or desire of the promulgators of this movement to institute any malicious crusade or prohibitory measures whatever, even if that were possible. On the contrary, its purpose is to institute a standard of musical scholarship in this country, in place of the very crude opinions on that point now prevailing; to say what constitutes a real musician; to secure to that name and its bearers their deserved honor, and to enable the worthy to more easily find their proper place in the public estimation as well as among their professional brethren. It proposes, by every high-minded procedure, to encourage the least competent teacher and student in the land to press forward toward the skill and dignity of a Master of Musical Art, and to so protect the path to an attainment of that honor as to make its possession a synonym for unimpeachable excellence."

## Musical Notes.

—Mme. Helen Ames, the popular soprano, after an absence of six months in Europe, has returned to her native shores, and is open to engagements in concerts and oratorios.

—Miss Ella A. Earle, Mlle. Zélie de Lussan, Mme. Madeline Schiller, Theodore Toedt, Franz Remmert and Ovide Musin will assist at a concert to be given by Mrs. Anna Bulkley Hills at Chickering Hall, on December 6.

—A chamber music concert was given last Saturday at Steinway Hall by Messrs. E. Neupert, piano; E. Heimendahl, violin, and E. Bayrhammer, cello, professors at the New York College of Music. There was a large audience present, that listened to Schumann's G minor and Raff's G major trio, which were well performed. Miss E. Edwards sang an aria from "Aida."

—The musical department of Simpson Centenary College, Indianola, Ia., under the charge of Mrs. E. A. Mathews, a highly successful and accomplished teacher and pianiste, has grown to be the finest in the Northwest. The course is exhaustive, and thoroughness is everywhere insisted upon. Weekly recitals are given by the pupils, at which classical compositions are performed, ranging from the simplest up to such as require considerable execution. The first class graduates in June next.

—The new Standard Theatre is nearly finished, and and Mr. James C. Duff hopes that it will be ready to open next Wednesday night. The decorators are now at work on the ceiling and proscenium arch. The decorations will be of light blue gold and white, and the curtain will be of tapestry cloth, painted to represent a *fête champêtre* peopled with Watteau figures. "A Trip to Africa," by Suppé, will be the first piece at the new house, which will retain its old name.

—The German Liederkranz gave their first concert of this season at their elegant hall at Fifty-eighth street and Lexington avenue, last Sunday night before an attendance which, both in numbers and quality, outrivaled most of those seen at our fashionable musical events. The concert, under the direction of Theodore Thomas, culminated in the production of a fragment from Weber's opera, "Euryanthe," which was splendidly given. The mixed chorus of the Liederkranz, excellently trained by Mr. E. Heimendahl, did most nobly. Miss Emma Juch, who also sang the letter aria from Mozart's "Don Giovanni" with rousing effect, was perfectly charming in her delivery of *Euryanthe's* cavatina, and sang with feeling and expression. Max Heinrich was an excellent *Lysart*, and Oscar Steins highly satisfactory as the *King*. John F. Rhodes gave a brilliant performance of the violin fantasia on themes from "Othello," by Ernst, and was heartily applauded. The orchestra, under Theodore Thomas, played magnificently.

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...Mme. Minnie Hauck, who has not been heard in England these last three seasons, is singing in a series of English concerts previous to her continental engagements. The tour, arranged by Mr. N. Vert, comprises about twenty concerts during November and December, with the principal dates as follows: October 28th, Liverpool; 30th, Manchester; November 10th, Newcastle-on-Tyne; 20th, Brighton; 26th, London (ballad concert); 28th, Bradford; December 6th, Manchester; 9th, Edinburgh; 10th, Glasgow.



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## ADVERTISEMENTS.

Our readers in answering Advertisements, will confer a favor on us by mentioning THE MUSICAL COURIER.

### EUROPEAN PIANOS IN AMERICA

THE above is the caption of an article which we hereby reproduce that appeared in the *London and Provincial Music Trades Review* of November 15, in answer to our articles on the importation of European pianos:

A Democratic candidate has, for the first time within the memory of the younger generation, been elected as President of the United States. Although this by no means implies a great reduction of tariffs, yet free trade or fair trade was one of the "platforms" of the Democrats. We may therefore take it for granted that tariffs will not be increased, and that, in fact, they may be slightly lowered.

The alarming prospect of the event which has actually happened brought forth two articles extending over considerably more than one-third of the entire space devoted by our esteemed contemporary, THE MUSICAL COURIER, to trade matters in its issue of October 29. Those articles are most ably written. With one or more exceptions, they put the question honorably in dispute in the fairest possible manner, and, we hasten to say, in those terms of courtesy which opponents in matters of controversy will always find the strongest in argument.

We cordially agree with THE MUSICAL COURIER that the abolition or material reduction of the American tariff would flood the United States with European pianos, and might reduce the wages of workmen. Those workmen have been brought over chiefly from Europe, where they received wages of £1 (\$5) to £3 a week. In America the average rate of pay is, we may fairly take it, at least £3 15s., or, let us say, \$18 weekly. The question, therefore (granting the value of goods to be equal), resolves itself into whether the American workman or the American purchaser is to gain the benefit. This, we take it, is clear, granting the equal value of the goods. And even supposing that we import American sound-boards and actions and give first-rate lumber and cabinet work, we contend that the piano can be well fitted and finished in Europe and at far less cost than in America. If the contrary be maintained, we will humbly ask why the greatest of American piano manufacturing firms have deemed it financially advisable to establish a manufacturing branch in Hamburg, and why the greatest of felt-covered hammer makers has considered it wise to establish a manufacturing branch in London.

Granting, however, for the American piano all that is claimed for it, we are glad that there is no immediate chance of an abrogation of the duty. We agree with THE MUSICAL COURIER that if the duty were entirely taken off, the £10 (\$50) piano of the shoddy German makers might overrun America. Were so unfortunate an event to happen, it would give the American piano a fresh lease of life. But if the duty be moderately kept up, the German pianos by the best makers and English pianos may, if their manufacturers agree on terms with special agents in the States, be placed on the footing of the American makers. For, wisely says THE MUSICAL COURIER, "we must have protection, and no European pianos with high-priced labor or free trade with European pianos and a lowering of wages." What, then, says the American purchaser, who hitherto seems to have been left entirely out of the question?

Let us assure our esteemed contemporary that the American purchaser will take care of himself—in fact, that has always been a striking characteristic of the American purchaser. When he is in search of a good piano here he has ample opportunities to select one. The American piano manufacturer does not fear legitimate competition with the better class of European pianos, but he does not care to have the country flooded with European trash, the use of which would, for a length of time, damage the piano trade generally here, just as the Beatty and other shoddy instruments have temporarily damaged the prestige of the American organ. A letter in the same number of the London paper sustains us in the position we have taken. In it we find the following remarks:

During the Presidential election the tariff question came continuously to the front, and there is some chance that the duty on German pianos will be lowered. If this event takes place, America may expect to be overrun with German pianos of all sorts, in very much the same way as England and Australia were recently. It is hoped, however, for the credit of the better class of German makers that the cheap and shoddy goods will be kept out of the American market. It was the wholesale introduction of these goods which damaged German pianos in Australia.

It will require some time before any tariff agitation can take place in this country. The present Con-

gress expires on March 4, 1885, and it has already decided not to reduce the tariff. The next Congress, elected last month, assembles in December, 1885. From its complexion, it is known to be adverse to any reduction of the tariff by a greater majority than the present Congress. There will be fewer free-traders in the new than in the present Congress, and that is one of the anomalies of the past peculiar campaign. So let us live in peace on the subject of cheap European pianos until at least the election of 1887, while in the meantime we convey to our esteemed contemporary the assurances our most distinguished consideration.

### Points About Organs and Organ Dealers.

[J. B. Woodford, Esq., of the Loring & Blake Organ Company.]

THE pamphlet just issued by the Loring & Blake Organ Company, of Worcester, Mass., written by J. B. Woodford, Esq., is a most comprehensive statement of many of the evils that have affected the organ trade in this country, and is full of timely suggestions that should be heeded by dealers.

That Mr. Woodford has been a keen observer of the condition of things in the retail organ trade the following extract from his pamphlet will demonstrate:

If one dealer has a first-class organ, and can fully and intelligently tell and demonstrate how and in what respect it is superior to others, and is also conversant with the weak points in the organs of his competitors, he can consummate a majority of the sales that he essays to make; but if he has the best organ ever built, and does not understand it well enough to show why it is the best, though his competitor may have one of the poorest of instruments, if he is sharp, and can show up to good advantage what little of merit there is in it, he will win the case. In other words, a good organ is no better than a poor one in the hands of a dealer who does not understand his business; and while we regret that it is so, we are compelled to admit that a majority of dealers—taking the large and small together—do not understand the organs they are selling fully themselves, much less those they are competing against. If Mr. Smith decides to go into the organ business, he forthwith secures the agency for a first-class organ. Why? Because he has heard and believes that it is one of the best that is made, and as he is an honorable man and desires to build up a creditable business, he naturally wants to sell only the best of goods. He buys his stock, and the organs are unboxed and displayed in the show-room. He admires the external appearance of the organs, and is delighted with the tone; but it does not occur to him to inspect thoroughly the inside, any more than it would to a dry-goods dealer to investigate the inner folds of a bolt of crash. A customer enters; the clerk plays a Bach fugue for him, and he is told that the organ has the best tone attainable, that it has won numerous medals for merit, is endorsed by the best artists, and is, in fact, the best, or one of the best organs made. The customer's face wears a dazed, perplexed and helpless expression, like that of a bachelor who has been left in charge of a baby, and he goes out remarking that he will call again. He goes to Jones's store across the way. Jones wheels out a snide organ, plays the sailor's hornpipe or a lively jig, says the organ has taken more medals than Smith's, and has scores of patented improvements, which he can show. He then takes off the back, shows the patent pressure gauge on back of bellows, the patent swells, the patent valve tremolo, the patent knee swells, patent forte stops, and various other patented devices, and offers the organ at ten dollars less than Smith's. The customer has had ocular proof that Jones's organ contained all that was claimed for it, but did not know that Smith's contained the same devices and very many more. He also knew that the tone of one was as good as that of the other to him, for he knew nothing about either. He also liked an organ better that played a hornpipe than one that played a fugue, and the ten dollars difference settled the business, and he took the organ.

A very excellent point is made in reference to the ignorance prevailing among dealers regarding the construction of organs. We know as a fact that there are hundreds, nay, thousands, of persons handling and selling pianos or organs, or both, who know absolutely nothing about the construction of the instruments. They know nothing of tone; many are unable even to say when an instrument is in tune; most of those we refer to are in mysterious doubts about simple combinations of stops in organs, and even some of those who play fairly well are not posted in the mechanical details that make up an instrument.

Here is Mr. Woodford's comment and suggestion:

A dealer in organs should know the whereabouts and use of every lever, spring, screw, or other bit of material in the instrument as well as the manufacturer does himself, and he should acquire the information before he embarks in business. If he is in business, he should perfect himself in the knowledge at once, and then let no opportunity pass to acquaint himself with the construction of the organs with which he is competing. If possible, the dealer should visit the factory and spend as much time there as will enable him to acquire all the information that is possible for him to obtain; and we think we can safely say that there is no manufacturer of first-class organs who will not extend to his patrons every possible facility to prosecute their inquiries. We certainly should be only too glad to have our agents and patrons visit our factory and spend as much time as they choose, and we will at any time detail an expert to give them all possible information. If a dealer is unable to do this, he cannot make a better investment than to buy an organ containing from three to four or five-octave sets of reeds, with sub-bass, octave coupler, &c., for the purpose of dissection, and then, with his own hands, take it to pieces. He should detach every piece that can be detached, and study closely the relation that each part bears to the

other, and the possible effects of disarrangement, injury or dampness to each part and to the whole. He should then replace all the parts until he has again a whole and perfect organ in good working order. After he has done this, he should have every man in the store—from the bookkeeper down to the porter—do the same thing, and repeat the operation as often as is necessary to produce a lasting impression. He may then profitably perform the same operation on one of the inferior organs, and he will be astonished to find how many and important are the points of difference in the two machines; for an organ is, after all, only a machine, and, like any other mechanical instrument, it must be properly built, balanced and regulated, else it will not perform its work satisfactorily, or prove durable.

The paragraph on "No Middlemen" is very apropos just at this time, when several deluded persons who happen to be in the organ business are intent upon continuing the system inaugurated by Daniel F. Beatty. We predict here and now—and we are confident that this prediction will be fulfilled, as it was in the Beatty case—that no organ manufacturing business can continue to flourish that imitates Beatty's obnoxious system.

Mr. Woodford says:

"NO MIDDLEMEN."

A few manufacturers are now advertising that they sell direct to consumers, and that the latter thus save the middlemen's profit. Do not be thus deceived. No organs can possibly be sold except through middlemen. If the middleman is not the dealer, he is the printer; and there is no manufacturer who claims to sell "direct to consumers" who does not pay as much to newspapers as would afford a handsome profit to dealers, if his organs were sold through them. A manufacturer must bring his goods to the attention of buyers, either by means of dealers or printers, and dealers are, as a general thing, content with a smaller profit than printers. One prominent manufacturer of inferior organs claims to have expended \$150,000 during one year in advertising. We are quite certain that had his organs been sold through regular channels of trade the dealers could not have made \$75,000 on them. The newspapers received \$75,000 more than the dealers could have made, and who did they make it out of? Was it out of the manufacturer? No, it came out of the pockets of the buyers, who bought "direct" and thought they were saving an intermediate profit. They paid this \$75,000 extra to help enrich the already wealthy publishers of newspapers in distant cities, rather than to pay the same amount, or much less sum, to honorable dealers in their own towns, where every dollar spent in benefiting local dealers and local trade could not help benefiting the buyers themselves to a greater or less extent, because it would have enriched the communities to which they and their property belonged.

We advise every dealer to send for one of the pamphlets from which we have selected the above extracts.

### Hazleton Brothers.

WHENEVER a distinct individuality is impressed upon the workmanship of a large industrial establishment it can easily be attributed to the ability and knowledge of the men to whose guidance the success of the venture is due, and it can be readily proved that a definite policy, or rather system, formed the foundation of that success. The question has frequently risen how it is that while one firm becomes popular in pursuance of a certain course, another or others have the same relative success, although pursuing a course diametrically opposite? But this can be answered quickly. All the successes are due to a consistent adherence to a system, and whatever may happen to be the differences of principles, the system once adopted and rigidly adhered to will in the long run prove its own effectiveness, provided it is based upon the proper ethics that should prevail.

We were led to these reflections in contemplating the history and success of the house of Hazleton Brothers. It cannot be denied that this firm has seemingly studied to avoid publicity, and has depended entirely upon the merits of its manufactures—willingly depending upon them for a proper recognition of its position in the world of music. The present condition of the firm demonstrates the wisdom of the system adopted. Not only among the chief firms and individuals in the music trade, but also with the best musicians, the sterling qualities and the durability of the "Hazleton" piano are voluntarily admitted, and the statement cannot be gainsaid that among the many piano manufacturers in this country Messrs. Hazleton Brothers rank with the highest for excellence in production, probity in business and general stability.

The firm was established in 1849 under the firm name of H. & F. Hazleton, and this, in 1856, was changed to Hazleton Brothers. In 1865 Mr. John E. Hazleton was admitted as a member of the firm, and Mr. Samuel Hazleton in 1880.

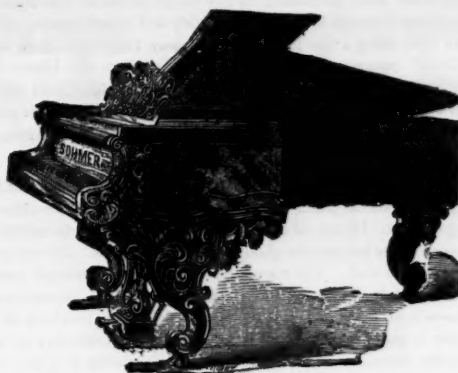
From the very outset, it was determined by the firm to build a first-class piano only, and that purpose has been rigidly adhered to without the slightest deviation to this very day. The best of raw material is the only kind utilized in the construction of the Hazleton piano, from the lumber, veneers, sounding-boards and varnish, to the hardware, keys, actions, felt, wire, and, in fact, the smallest factor necessary. The finishing, tuning and tone-regulating departments of the Hazleton factory are the most interesting, for in these the final results of the application of the system of manufacture adopted by the firm are, of course, to be seen and heard in the shape of square, upright and grand pianos, with powerful and sympathetic tone and elastic touch, in cases of exquisite design, built to endure as long as a piano can last.

There is not an agent of the Hazleton piano in this country who is not enthusiastic in his praise of that instrument.



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NOW IN USE

## The Installment Business.

THE beauties of the installment plan of doing business are illustrated in the following pathetic incident that recently occurred in this city: An apparently well-to-do gentleman purchased an upright piano on that plan, payments to be made monthly, for which he gave his notes.

After he had allowed several notes to pass unpaid, the firm indicated its displeasure, and when the third note was not met at maturity the piano firm wrote again.

On the receipt of that letter the purchaser wrote to the piano dealers:

"GENTLEMEN—If you do not cease importuning me in the manner you have, I shall be compelled to hand the notes to my lawyer.

Yours, &c.

## Communications.

JACKSONVILLE, November 27, 1884.

Editors Musical Courier:

SINCE we have opened our new music rooms in this city we find a decided improvement in musical taste, both in town and throughout the whole State of Florida, and a

disposition with purchasers to buy better grades of instruments than heretofore and to discard all shoddy and stencil frauds. We have been doing a fine business in Steinway, Decker Brothers and "Guild" pianos. Also Estey, Smith American and Ithaca organs. One of our salesmen, Prof. J. W. Beardslee, sold thirty first-class organs for us in two middle counties during the past two months. Respectfully, yours,

MERRYDAY & PAINE.

Dear Mr. Editor:

**A**MID the darkness and gloom of the business situation the piano manufacturer shines a conspicuous picture of good luck. He can sit complacently with folded hands and smile serenely while he waits for good times to come again. He will not have long to wait. The manufacturer who has a thorough practical knowledge of his business need have no fears. Pianos have become a necessity. Hard times may delay the purchase of a piano in many homes, but it is only a delay. Tariffs may go up or come down, but they cannot affect the popularity of American pianos nor teach foreign makers to make better ones. The market cannot be overstocked, for the growth of the country equals the growth of production. Fashions don't change and leave dead stocks of pianos on hand. In fact, the blessed piano

maker is exempt from pretty much all the evils that beset the common lot. He may well be considered a very happy fellow. Don't you think so? Truly yours,

ZIMMERMAN.

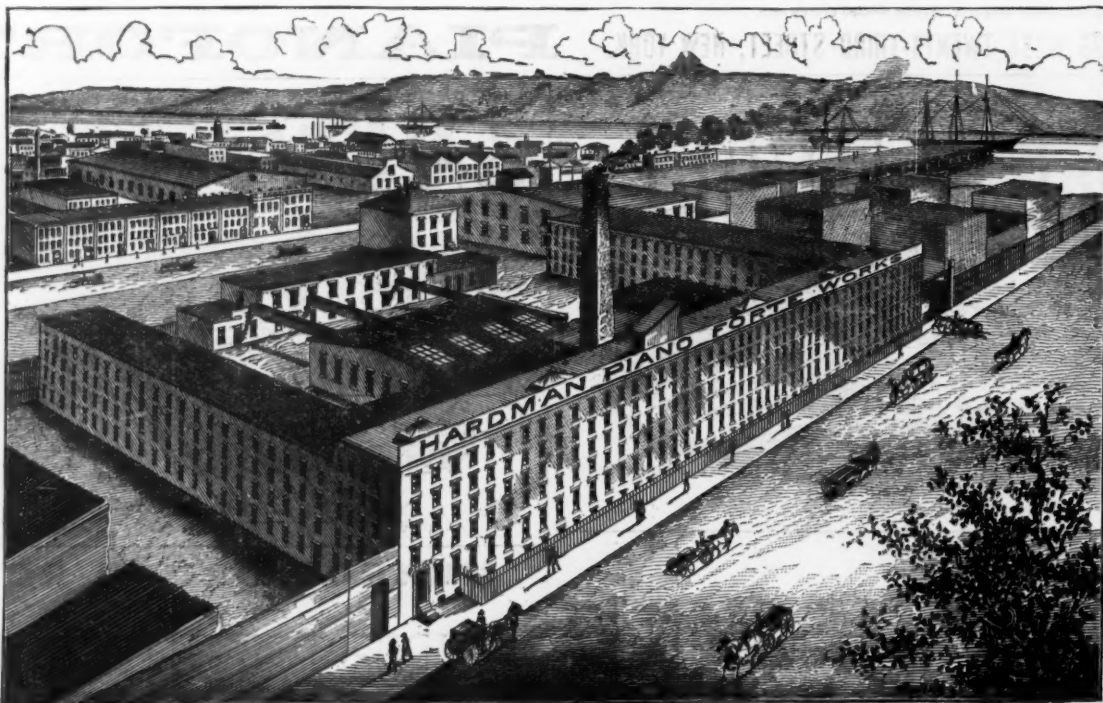
## Factory Hint.

W. asks what the general mode of testing glue is; how to find out by testing in cups how much water different glues will take, so as to determine their relative value. A. We do not know that the value of glue can be best tested by the quantity of water it will absorb, although the best glues will absorb the most water, and will also swell up in cold water without dissolving or becoming slimy. A good test is to try the prepared glue by gluing pieces or blocks of maple together; after drying, break the blocks apart. The best glue will take splinters from the solid wood. Another way, when buying glue, is to decide by the smell, color, and breaking with the hand. Good glue will spring and splinter, while poor glue will break square, like glass. Avoid glue that has a burned or fetid smell.—*Scientific American.*

—The continuation of the article on International Copyright is crowded out of this issue.

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Address Professor of Pianoforte, Grand Conservatory of Music, 46 W. Twenty-third Street; or, Augustus Baus & Co.'s Piano Rooms, 26 W. Twenty-third Street, New York.

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This Transpositor, invented by Mr. WM. BOHRER, is an attachment to the pianoforte, which enables the performer to transpose a composition from its published copy into any key desired. It consists of an ordinary movable key-board, sliding upon a light frame. When needed it is simply placed over the key-board of the pianoforte, and is removed from it again by simply lifting it off; not a single screw nor any alteration of the pianoforte whatsoever being required. The Transpositor is of a most elegant and durable form, none but first-class material being used in its construction. It will be found to be a most important and useful auxiliary to every pianoforte, and will be of the greatest practical value to all who are engaged in the art of singing. Price, including box, \$100. On exhibition at STEINWAY & SONS, E. 14th St., EDWARD SCHUBERTH & Co., No. 23 Union Square.

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Messrs. HALLETT & CUMSTON:  
*Gentlemen*—Having handled your Pianos for a number of years, I am pleased to state that they have always given the best of satisfaction, and proved thoroughly reliable in every respect.

From Mr. C. J. Whitney, Detroit, Mich.

From Messrs. A. Reed & Sons, Chicago, Ill.

Messrs. HALLETT & CUMSTON:

*Gentlemen*—During the past thirty years that we have sold your instruments we have found them to give the most perfect satisfaction. We have had a large number of pianos rented, that naturally get very hard usage, and your instruments have proved exceedingly durable. We can recommend them to both dealers and the public.

From Messrs. H. M. Brainard & Co., Cleveland, Ohio.

Messrs. HALLETT & CUMSTON:  
*Gentlemen*—Having known and sold your Pianos for upwards of twenty years, we have no hesitancy in adding our testimonial to the thousands you already have, as to their excellent qualities. We have never sold any Pianos which have given more uniform satisfaction.

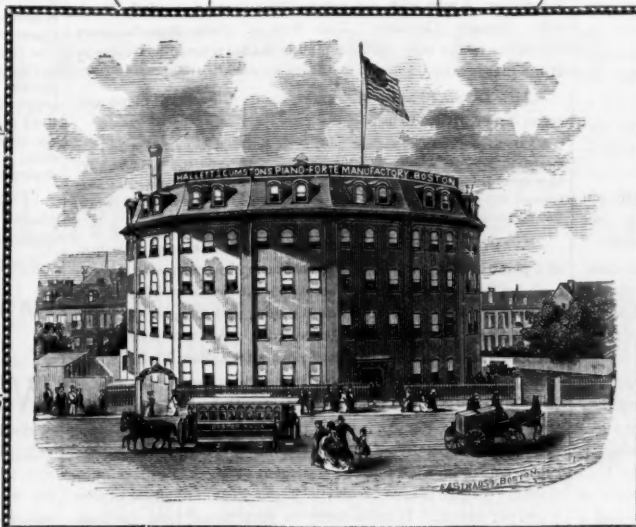


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From Messrs. E. H. McEwen & Co.,  
New York City.

Messrs. HALLETT & CUMSTON:

*Gentlemen*—That "we reap as we sow" is a truth which you illustrate with emphasis. Your Pianos bring a fruitage of lovely tone and agreeable, elastic touch which tells of persistent and skillful effort. It is a pleasure to sell your Pianos, as we know they give pleasure to the purchaser.



From Mr. Jas. B. Bradford, Milwaukee, Wis.

Messrs. HALLETT & CUMSTON:

*Gentlemen*—I am reminded by my books that, twelve years ago to-day I sold my first Hallett & Cumston Piano, and of the hundreds which I have sold in this city and State, every one has given perfect satisfaction. I take pleasure in sending you this remarkable record, and with it my congratulations on the success you have achieved, in the manufacture of your Piano.

From Mr. James A. Quest, Burlington, Iowa.

Messrs. HALLETT & CUMSTON:  
*Gentlemen*—I can heartily recommend your Pianos to be all you claim; excellently well made and durable, with fine quality of tone. Those sold by me ten years ago are giving full and lasting satisfaction.

From Mr. J. A. Kieselhorst, St. Louis, Mo.

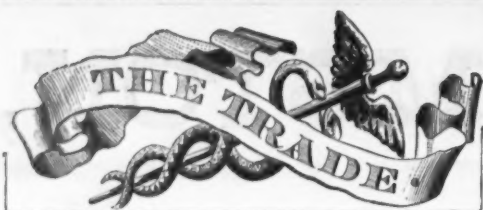
Messrs. HALLETT & CUMSTON:

*Dear Sir*—Having now been selling your Pianos for several years, I feel it is but justice to you that I should inform you how well my customers are pleased with them. In all these years I have not had one dissatisfied purchaser of your Pianos. They have all worn well, and I have been free from those petty annoyances which a dealer often has to contend with in a piano which is not of as good material or as carefully adjusted as is yours. The new styles of Uprights, A and B, are especially rich and powerful in tone, and elegant in appearance.

Messrs. HALLETT & CUMSTON:  
*Gentlemen*—All of the Pianos of your manufacture that we have sold are giving satisfaction to our customers.

From Messrs. Phillips & Crew, Atlanta, Ga.

## BOSTON, Mass., U. S. A.



—J. W. Martin & Brother, Rochester, have taken the agency of the Haines pianos.

—There are letters in our office addressed to C. M. Brocksieper, formerly of New Haven.

—H. I. Solomons will have charge of the exhibit of Kranich & Bach at the New Orleans Exposition.

—C. M. Tremaine, with Chickering & Sons, left on Sunday night for the West, via Buffalo and Cleveland.

—McC. C. L. Hill, of Fort Wayne, Ind., is selling quite a number of Miller pianos in the northern part of the State.

—Lewis, Newell & Gibbs, of Chicago, have taken the agency of the Stulz & Bauer piano in place of the Lindeman piano.

—Mr. Tyler, with the Smith American Organ Company, is in Atlanta, Ga. So is Colonel Estey, of the Estey Organ Company.

—The report that the Daniel F. Beatty Organ and Piano Company have ordered thirty Hale pianos to fill back orders is not true.

—Smith & Nixon, of Cincinnati, Ohio, have secured a handsome wareroom in Louisville, Ky., and will soon open a branch in that city.

—Mr. R. F. Keith, the popular superintendent of the Fort Wayne Organ Company, has gone to Kansas on a business and pleasure trip.

—"Nomocheiurgografia" is the simple title of a work on musical instrument makers, by Francesco Baldrighi, which has just appeared in Modena.

—A thoroughly competent salesman desires a position with a reliable factory or wholesale music house. Organ factory preferred. Address THE MUSICAL COURIER.

—We are authorized by Messrs. Riekes & Co., piano manufacturers, Philadelphia, Pa., to state that the report that they are about to cease manufacturing pianos is not true.

—Mr. Henry Thielberg, with the Mason & Hamlin Organ and Piano Company, is on his way to New Orleans, where he will remain in charge of the company's exhibit at the Exposition.

—Mr. George D. Smith, the Rochester dealer, has started out on a six months' trip and will not see Rochester during that time. Is it in the interests of the now world-renowned "kazoo?"

—Mr. Oscar Agthe, formerly with the firm of C. Bechstein, the celebrated Berlin piano manufacturers, has recently opened warerooms at No. 11 Wilhelm street, in the German capital, where he will represent the pianos of Steinway & Sons, who have given him the agency.

—Mr. Jardine has just returned from a trip to the West and made arrangements for several new organs. They are very busy now, their setting-up rooms having 12 large organs of two and three manuals finishing, while their grand one of four manuals and 32-ft. pipes looms up in the background. It is being built for St. Agnes Church, of Brooklyn, according to the plans of John M. Loretz, Jr. Jardine & Son have also just finished a large two-manual organ for the Reformed Church of Bergen, which was opened by George W. Morgan on November 21, as-

sisted by his daughter Maud on the harp and Mr. Edward G. Jardine.

—Mr. Charles Decker, of Decker Brothers, will leave this week for Nassau, N. P., West Indies.

—Every one interested in piano construction should examine the new action in the Mason & Hamlin piano.

—Mr. Samuel Hamilton, of Pittsburg, Pa., who is in town with his wife, will remain the balance of the week.

—De Volney Everett, well known in the Boston and New York trade, is traveling through the South, representing the New England pianos.

—E. A. Illidge is traveling for the Clough & Warren organ through the South. He was at the Everett House, Jacksonville, Fla., last week.

—Among the exhibitors at the New Orleans Exposition will be Messrs. Sohmer & Co.; Kranich & Bach; Ivers & Pond Piano Company, and the Mason & Hamlin Organ and Piano Company.

—Hardman, Dowling & Peck are making some very elegant pianos in solid mahogany. The first few of these have been sold in Philadelphia. They are also making very fine veneered mahogany French bevel and ash cases. With all their fancy cases they are meeting with best success, and the demand for them is increasing.

—We understand that the Australian music trade is not in a prosperous condition. The very cheap German pianos that have been shipped to the Antipodes, as the English papers call it, are troubling the Australian dealers very much. Most of the purchasers are naturally discontented after using these instruments several years.

—An eccentric woman hermit died recently at Shirely, England, and among her effects an old piano was sold for half-a-crown. It turns out to be one of the year 1780, thirteen years after the making of the first piano in England. Offers of \$750 have been made for this antique, which is valuable in the history of piano-making.

—Mr. Carl F. Witte, formerly with Alfred Dolge, New York, subsequently with the Paris action manufacturers, Herrburger-Schwander, is now with the enterprising firm of Rudolf Ibach Sohn, Barmen, Germany. This firm of piano manufacturers makes one of the most reliable pianos manufactured in Germany at the present time.

—Mr. B. S. Barrett, the enterprising Cleveland piano and organ dealer, writes to us:

We are having a very excellent trade in pianos, and believe that we have reason to look for a fair, healthy business until after the holidays. We have never before had so fine a trade and from so influential circles as at present, and we never before sold so fine goods as the Hallet & Davis, Emerson and Simpson companies are now giving us.

—WANTED A POSITION—As manager, or assistant manager, of a piano and organ house, or would accept a position as traveler for a leading piano or organ factory in the South or West, if inducements warrant. Habits are the best, and can give A1 references; have had twelve years' experience. Address THE MUSICAL COURIER, No. 25 East Fourteenth street, New York.

—An English trade paper says that on the outside wrapper of an illustrated price-list issued by M. A. Bord, the piano manufacturer in Paris, France, is printed: "The only house in Europe making twelve pianos a day." Is this so? That latter expression seems to indicate that the statement of M. A. Bord is questioned. Twelve pianos per day is 72 per week, an output of over 3,500 per annum. It could easily be ascertained from the number of men that M. A. Bord employs whether he makes that number of pianos. Three thousand five hundred pianos a year is

a large number, and there are but few piano factories in Europe or America that make as many or more pianos per annum.

—Henry Behning, Jr., sent in orders by telegraph for eleven pianos in two days last week.

—Mr. Reinhard Kochmann, the efficient bookkeeper and manager of Behning & Son's retail department, will soon marry a wealthy New York heiress.

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, is in town. He took an order for forty Packard organs on Monday from Charles Blasius & Sons, Philadelphia.

—The Chicago Cottage Organ Company has recently shipped a car-load of organs to several Virginia cities. We understand that the organ is considered attractive, and that it will sell. "Some of the cases are painted, however," says a dealer. This must be a mistake; there are probably some painted panels or pictures. We are quite sure the body of the organ is not painted.

—At the last term of the Supreme Court, held in Batavia, N. Y., an action was tried in which the veteran music dealer, W. F. Graves, of Castile, N. Y., was plaintiff and E. B. Page, of Batavia, was defendant, to recover for moneys received by Page as agent for Graves, and which Page had wrongfully and unlawfully appropriated to his own use and purposes. After a short deliberation the jury brought in a verdict for the full amount claimed, \$881.96.

—Munger & Parker started business in Macon, Ga., on October 1 as agents for the sale of Steinway, Kranich & Bach and New England pianos and Estey organs. Mr. Munger is a first-class tuner and repairer, and Mr. Parker formerly managed the piano and organ department of J. W. Burke & Co., of that city. He is succeeded by F. A. Grittenberger. Munger and Parker will probably be the leading piano and organ house in its section of the State.

### Chickering Pianos in Europe.

THE London and Provincial Music Trade Review contains the following paragraph:

In connection with the Chickering branch house in Paris, now under the management of M. Meliat, a Chickering grand piano is annually to be competed for by the pianoforte pupils of the Conservatoire. "We believe," states *Le Ménestrel*, "it was the first time that a 'Chickering grand' has been heard at a concert in this city, when Mr. A. Victor Benham, the young American pianist and composer, used one at his recital. The gifted young artist, who rendered some choice morceaux, embracing compositions of Beethoven, Schumann, Liszt and Chopin, brought out all the excellent qualities of the instrument." This, however, is an error. The Chickering pianos were frequently heard in Paris during the Exhibition of 1867.

[This statement is correct. Mr. Joseph Poznanski was the pianist (and a remarkably good one he was), who displayed the qualities of the Chickering pianos at the Exposition of 1867. —EDITORS MUSICAL COURIER.]

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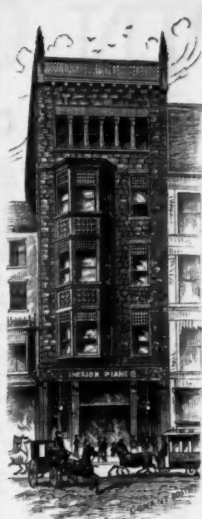
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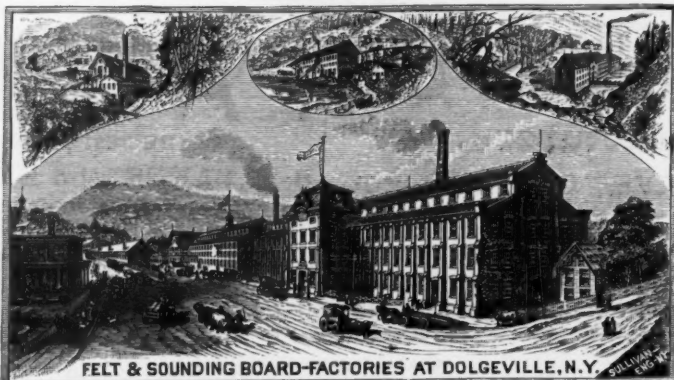
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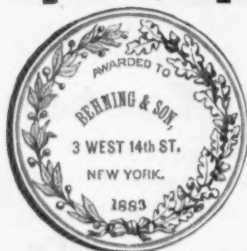
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